California GARDEN

FORTY-EIGHTH YEAR | AUTUMN, 1957 | VOL. 48, NO. 3

Hillside succulent garden. Photograph by George E. Lindsay

SUCCULENTS FOR SAN DIEGO GARDENS - - - - - - - - Dr. George E. Lindsay
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SAN DIEGO FLORAL ASSOCIATION, SAN DIEGO, CALIFORNIA

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GARDEN CLUB OF SAN DIEGO
PARK ADMINISTRATION BUILDING
Balboa Park
San Diego 1, California

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Wanted: Back issues of California Garden from 1909 to 1916 and Spring, 1952. Please send to Miss Alice M. Greer for files.

The Floral Building and library will be open every Tuesday from 9 a.m. to 5 p.m., to members and the public. Mrs. Kenneally will be available for consultation.

San Diego Floral Association Activities
Visitors Always Welcome

Tuesday, September 17 . . . . . 6:00 p.m.
Fall meeting of S.D.F.A. at Rosecroft Begonia Gardens, 510 Silvergate Ave., Pt. Loma
Bring Box supper, and TV tables
Balboa Park Survey report: Dr. McElfresh
Open forum on plants and tour of the gardens by our hosts, the Hunters.

Fourth Monday of each month . . . 9:30 a.m.
Flower arrangement classes in Floral Bldg.
Instructor: Mrs. J. R. Kirkpatrick
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Monday, Tuesday and Wednesday, September 23, 24, and 25
Floral Building, Balboa Park
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Tuesday, October 15 . . . . . 1:30 p.m.
Floral Building, Balboa Park
Speaker: Maria Wilkes, of Santa Monica
Subject: Herbs for Beauty and Use
Salad demonstration and silver tea
Chairmen: Dr. and Mrs. Orville Goss

Sunday, October 27 . . . . Floral Building
Chrysanthemum Show, open to the public
Convair Garden Club

Tuesday, November 19 . . . . . 1:30
Floral Building, Balboa Park
Speaker: Mrs. Olieta Clark of Sherman Oaks
Subject: Christmas Decorations
Program Chairman: Mrs. Wm. B. McHugh
Complimentary tea.

Garden Clubs — Notice

Affiliate membership in the San Diego Floral Association is available to all garden clubs within the city limits of San Diego. Annual dues of $10.00 entitles an affiliate to representation on the executive board of the Floral Association, two subscriptions to California Garden, and week-end flower shows in the Floral Building. An additional fee of $15.00, for the building maintenance fund, entitles an organization to the use of the building for meetings and to the use of another building in the park for a flower show. Garden clubs interested are asked to write a letter petitioning affiliate membership.

Membership in the San Diego Floral Association includes a subscription to California Garden. Classification of memberships: Annual, $3.00; Family, $5.00; Sustaining, $5.00; Contributing, $25.00, and Life Membership, $100.00. Memberships and gifts are deductible from income tax.

California Garden

FORTY-EIGHTH YEAR | AUTUMN, 1957 | VOL. 48, NO. 3

Succulent Plants for San Diego Gardens

George E. Lindsay
Executive Director, San Diego Natural History Museum

Succulents need no introduction —we are all familiar with dazzling splashes of color produced by the smaller "iceplants," African mesembryanthemums, which brighten parking areas and difficult hillside planting situations as introduced cultivars. One, driving to Ensenada, is impressed by the beauty of the powder-white rosettes of *Dudleya brittonii* hanging on cliffs over the highway. At Point Lobos, in Monterey County, great clumps of delicately colored *Dudleya farinosa,* poised on headlands over the surf, compete with the wind-shaped cypresses and pines for a plant lover's attention.

Succulents are conservative plants, which are modified to save water from rainy days for use during drouth. But they are liberal in the beauty of their varied forms and flowers. Succulence has developed in many plant families growing in all parts of the world. In the Americas probably the most spectacular family is the Cactaceae. All cacti are succulents, but of course, not all succulents are cacti. The agave family developed the interesting agaves and yuccas, which may be pygmies or giants, and are likewise confined to the Americas. In Africa the lily family produced the succulent aloes, many of which become trees. The Crassulaceae contains many succulent genera, the largest of which, Sedum, has about 500 species in the Northern Hemisphere. Echeverias, or "hens and chickens," are confined to the Americas with most of the 80 species occurring in Mexico.

Succulents other than cacti have their greatest abundance in South Africa. There the aloe is the National flower. Many aloes have been introduced into California and brighten our winter gardens with spikes of red and yellow flowers. It can be said that parallel evolution produced the remarkable similarity of American agaves and African aloes. Parallel evolution also produced tree-sized succulent euphorbias in Africa which strongly resemble columnar American cacti, but the groups are not even distantly related.

Larger forms of aloes make striking specimens for dry hillsides and produce fine flowers during our winter months. Certain agaves fit this planting situation if there is room. *Agave shawii,* the small dark green century plant which occurs along the Baja California coast and just gets into San Diego County at the International Boundary is particularly appropriate for our area. Gray-green *Agave americana* is rather coarse, but very hardy and attractive if there is room. *Agave ferox* is another desirable robust species, deep green and with gracefully curved leaves. Agaves are found principally in Mexico where they furnish the populace with fiber as well as mescal, pulque, and tequila!

Dudleya brittonii, from Ensenada, Mexico.
Othonna crassifolia, from South Africa.
Photographed by the author in his garden at Lakeside, California.

Columnar tree cacti also make dramatic large plantings. Certain South American species, including *Cereus peruvianus,* silver gray *C. caesius,* and light blue *C. jamacaru,* with their beautiful but ephemeral white night flowers, are better for cultivation than most North American species. There are no special cultural requirements for these plants. They survive neglect, but a weeding in the spring and one or two irrigations during the summer will keep them happy. Perhaps you have noticed the red flowers of *Aloe saponaria* on the hills behind Scripps Institution where it has spread without care, as an escape.

Not many of us have the privilege or problem of planting large

areas, but there are succulents to fit any garden, no matter how small. Many do beautifully as pot plants. I think now of *Kalanchoe tomentosa* with its mauve or tan velvet leaves tipped with rich brown, and *K. blossfeldiana* and its abundant and long lasting orange winter flowers. The kalanchoes are from the tropical Old World with their greatest abundance in Madagascar. The delicate leaf colors of many Mexican echeverias, such as the metallic glint of *Echevaria gibbiflora metallica,* or the red and green of *E. crenulata* or pale bluish green striped leaves of *E. hoveyi* make them gems. The petite rosettes of hardy *E. pulvinata,* another "fuzzy" silvery green plant which becomes tipped with bright red in winter cold, should not be overlooked. Our native *Dudleya pulverulenta* and neighboring *D. brittonii* are also good for potting. There are dozens of genera with hundreds of species of succulents fitted for pot culture—and fortunately all do well in a well drained loam and leafmold soil.

If one becomes interested, he may want to devote a special section of his garden to succulents. This could be a small corner, preferably raised a little to insure drainage, in a sunny area not subject to automatic sprinkling with the rest of the garden (See cover picture of the Greer hillside garden). Soil should be light, again the native earth with leafmold or other humus added. Rock gardens make a particularly appropriate background for the fascinating shapes and colors of succulents. The "scalp rock" which flakes from lichen-covered granite boulders in the back country gives the appearance of large masses, yet is thin and light to place.

Planting possibilities are unlimited. The plants can be selected for color—blending or contrasting in some definite scheme—or for shape, texture and form. Clustered rosettes of various echeverias show beautifully when rooted in crevices in the rocks, and creeping sedums of many kinds should also be included. *Echeveria derenbergii, E. setosa, E. elegans, E. gilva, E. peacockii, E. pulvinata, E. hoveyi,* and a score of others deserve a place. Sedums, called stonecrops, may be matlike or some form miniature "ming trees." Among sedums to try are *S. compressum, S. morganianum, S. craigii, S. treleasei, S. adolphii,* and *S. allantoides,* to mention but a few. Some of the aeoniums from the Canary Islands—a most interesting flat topped one named *Aeonium tabulaeforme*—also deserve a place, as do the compact little sempervivums which one sees growing on roofs in Europe.

Dwarf aloes can be used in even a small rock garden. *Aloe variegata, A. spinosissima, A. longistyla, A. aristata,* and others are excellent. Other Africans which might be included are the star-flowered stapelias, tiger-jawed faucarias, and stone-like pleiospilos, lithops, argyrodermas, etc., but these generally require rather careful culture and perhaps should be left for the specialists.

Where does one obtain succulent plants? Some local nurseries now stock quite a variety. Several California growers raise nothing but succulents, which are shipped in quantity to Eastern florists. Two California nurseries have beautifully illustrated free catalogs—if you call the Natural History Museum we will be glad to give you their names.

Succulents are well adapted to the very conditions of climate and soil we have here in San Diego, and their cultivation is rewarding.

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Double Pleasures from My Garden

Alice M. Greer

Let's wander together through my garden, pausing now and then to evaluate the plants as to their suitability for use in flower composition. This hillside garden was not laid out originally as an asset to the flower arranger, nor has it been maintained throughout its life span of forty-four years for that purpose; yet the garden interest and the art interest have merged into one.

At the entrance, an ornamental grape vine, *Cissus capensis,* thrives on a long pergola. Severely pruned quarterly, it furnishes lovely leaves and sprays for use with fruit compositions, gilded, if you so desire, for sophisticated table decor. It is subject to thrip.

Nearby, the small, glossy, fluffy foliage of *Myrtus communis,* a shrub of Shakespeare's day, contrasts with that of the large grape vine. It is worthwhile for its aromatic foliage alone. The small, pale-yellow blooms are followed after late June and July by lovely, deep-blue berries. Plant where all who pass by may nip and sniff the leaves. Spray frequently for mildew, which attacks if not kept constantly "laced out" for free air circulation. Blooms, berries and foliage are good keepers in compositions.

The small-leaved ivy, *Hedera helix,* var. *hahni,* grows gracefully and luxurantly, making interesting designs over brick walls. It needs much thinning. Its sprays, trailing or stubby, give something to compositions that nothing else supplies.

Ever try *Anemone japonica,* the Japanese Wind-flower? It's an herbaceous perennial starting up in the early spring, a bit tricky to grow, available in the nurseries in September. The foliage is exquisitely formed and textured. Three-foot tall sprays of white, pink, or lavender blooms, single or double, sway in the partial shade that it likes. It ranks supreme in all arrangements, especially those expressing the Japanese mood.

An impressive thirty-foot long planting of *Acanthus mollis* shares the border with the anemones and takes over when they are dormant. Seemingly pest free, its short period of dormancy in the late fall is no drawback. The numerous stalks of bloom that rise six feet above the massive foliage, are indispensible to the arranger. When dried, they maintain their original lavender-white color and keep for years without fading nor shattering. If the huge, shiny, rhubarb-like leaves wilt in your fresh composition, simply float them in the bathtub overnight. They will stiffen right up and keep for several days. By the way, leaves of *Acanthus mollis* are carved on the Corinthian capitals of Roman columns, while the foliage of *A. spinosus* ornaments those of the Greeks.

All through the garden we find maidenhair ferns with north and east exposures. Give them a good soil mixture: feed well: "bob" once or twice yearly: divide when crowded. I am not enthusiastic about the use of maidenhair for flower composition.

Before we leave the front of the house, notice the foliage plants featured on the pergola topped porch. All of these tropicals are a "must" for the flower arranger. Philodendron, in several varieties; *Aspidistra elatior; Ficus Pandurata,* gorgeous leaves, if you have the heart to cut them; *Schefflera digitata; Cordyline terminalis,* the Ti plant; *Aralia (Fatsia) japonica; A. (Tetrapanix) papyrifera; A. (Dizygotheca) veitchi; A. chinensis;* Dracena, both plain and variegated; *Anthurium huegeli,* striking foliage, fresh or dried. We associate the name of Kate O. Sessions with the last plant, for it was she who introduced it here for display in the Botanical Building of the 1915 Exposition. Notice the wide variation of shapes, textures, and vein patterns of foliage that this collection offers to the arranger.

We round the corner of the garden to the north and stop under a Redwood, *Sequoia sempervirens,* which is my right-hand maiden any time of the year. This twenty-five year specimen — the second one to occupy the same spot—is beginning to resent the local dry, salty winds overhead, and the hardpan formation underfoot. Give it plenty of growing space. Spray full-height with the hose frequently, mulch deeply, feed with sulphate of ammonia monthly, keep roots constantly damp, and rejoice if it lasts. No matter how it behaves, it pays its way in fragrance of crushed foliage, in

Cover Picture: Succulents under the eucalyptus trees in the Greer garden at 2972 First Avenue, San Diego.

Large *Agave attenuata* in the foreground. Dark trunks and small round leaves of *Portulacaria afra* are shown in the right background, while rosettes of *Aloe arborescens* are visible to the left. Ground cover of echeveria, crassula, sedum, mesembryanthema and other low-growing varieties of succulents. Potted specimens accent the brick terrace.

yield of planar sprays with lovely designs, and in thousands of perfectly formed miniature cones for use in swags, wreaths, and festoons. The deep-brown, resilient bark is lovely to touch and always restful to the eye. Do you realize that our native redwood is the largest of all the conifers, and yet bears the smallest cones?

In the woodsy shade of the redwood a *Nandina domestica,* Sacred Bamboo, suggests the nandinas in a Japanese landscape. Pests do not attack it. It asks for very little care, aside from the thinning that frequent use in flower arrangements gives it. The foliage is ethereal in its grace and in its freshness of color, green tipped with rose when young. Spikes of white bloom, followed by true-red, persistent berries in the early fall make it ever popular with arrangers. It lends itself well to bonsai.

In the shade, also, but doing equally well in the sun, is *Saxifragia (Bergenia) cordifolia,* an excellent and care free cover plant. Its rather dull, succulent foliage is good at times in compositions, while its pinkish-white, starry blossom stalks, borne in late winter and early fall, are exceedingly useful.

Erica melanthera. African Heather, comes into the picture close to the redwood. It bears very heavy crops of superb blooms twice yearly. It has its feet under the lawn, thus helping itself to so much nourishment that it has to be severely and savagely pruned every three months, while its twin, planted the very same day forty years ago, has its feet under eucalyptus trees and crassula plants, which are never fed nor seldom watered, and is decently restrained in habit. Now, all this is contrary to Kate Sessions who always said, "Plant them high, dry, and windy. Don't feed them, and water only when in bloom. Don't dare to prune, except to pick a bouquet, and you'll end with plants as fine as these of mine." Well, that's it, friends. Short, dense blossom lengths are fine for use in wreaths or swags.

Now we pass by a very large *Pittosporum undulatum,* and glimpse several other varieties of these hardy trees. *P. undulatum,* especially needs constant and heavy pruning. A single specimen tree in the right spot is a delight, because of the refreshing fragrance of its new foliage and of its creamy-white blossoms—so reminiscent of orange groves. Strip the blossom sprays of superfluous "busy" leaves when using in compositions, and, in the fall, use the orange-red berries, that so closely resemble those of the mountain-ash. On the south side of the garden, a forty-foot long hedge of *P. euginoides* grows very tall, the thin tapering wands lightly veiling, not obstructing the view. Its almost black seed pods are very effective in dried compositions. Flower arrangers like the tight, stiff, deep-cream blossom stalks, the chartreuse-to-yellow-berries, and the foliage rosettes of *P. tobira.*

Acacias—I have dozens of them, in four varieties—are rewarding, considering that the demands they make are few. Good pruning, keeping out all dead and extraneous wood, has permitted these trees to persist for over forty years, although, usually, acacias are short-lived. They hold banks, grow rapidly, form interesting limb-patterns, and are disease free, although a new so-called "acacia aphid" came to town this spring. Malathion worked the cure. If I were limited to just two acacias, I'd plant the ever popular *A. baileyana,* of misty, gray-foliage charm, and *A. cyanophylla,* Kate Sessions's favorite. As cut specimens all acacias are disappointing and often hay fever subjects cannot tolerate them. However, both the dried and the fresh blooms of *A. baileyana* are extensively used in compositions and are quite pleasing when arranged in harmonizing bronze, copper or dull brass containers.

Eucalyptus trees, whose carefree beauty etched against the skies is so characteristic of Southern California, are a nuisance to any neat gardener, especially when, as in my planting, they shed leaves the year around over plants of the succulent family. Their roots rob the soil, thus dictating

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pot or tub planting in their proximity. When once fully established, they do not demand irrigation nor fertilization. Tree surgery, especially for the larger-growing varieties, is imperative. Constantly thin out, watch extraneous growth and malformation. Stand with me here. See the deeply fissured, almost black, oily bark of *E. sideroxylon rosea,* topped with finely cut, slender foliage and with blankets of small, rose-colored blossoms, all drooping and swaying in the wind. Within the same eye sweep is the striated, gray trunk of *E. polyanthemos* with rounding, gray leaves, and clouds of small, creamy-yellow blossoms. The same glance encompasses the gorgeous *E. ficifolia,* whose brown, breastplated trunk leads up to a broad head of leathery, shining foliage and trusses of scarlet bloom, brocaded with golden stamens and thousands of bees. Yet a little below, glimpse the giant Bluegum, *E. globulus,* whose shreds of curling, brown bark make delightful patterns against the smooth, light-green, new bark underneath. Its young leaves are a fresh gray, overlaid with powder, but they soon turn into glossy, dark-green, sickle-shaped leaves. The blossoms are unusually large, powder puffs, pale-yellow, exquisitely formed, pungently scented. Near this giant, grows the dream, *E. pulverulenta* with its silver-gray, round leaves, placed in overlapping pairs along slender stems and refusing to give up their tone or texture even after drying in compositions for several years. The tree seems to enjoy being cut back time and time again, for it is of sprawling habit, rather low and rangy. This eucalyptus is sometimes called the Silver Dollar Tree, and it is just as valuable to the arranger as that. Right now it is very popular in the commercial florists's work. Now look at the baby of our eucalyptus group, *E. caesia,* introduced some time ago, possibly by Hugh Evans. It is only about eighteen feet tall; has slender, silvery-gray foliage on decidedly weeping branches, soft-gray, powdery bark, and small, strawberry-red blooms, overlaid with gold and lavender, followed by seed pods that hang like minute, silver bells from the delicate stems—all materials of definite appeal to the arranger. This tree has been cut to four-foot height three times and thrives on the treatment. A cutting clear to the ground, and a retraining into a true bush, as done in Australia, has been suggested by Hugh Evans. This young *E. forrestiana,* for which I am indebted to C. I. Jerabek, will bear unusual red pods. The seed pods of any of these eucalypts, or better still, the unopened blossoms, before their little buttoned-up caps fall, intrigue an arranger. For good design, strip the branches of their leaves. They are splendid keepers as cut specimens, and as dried materials, cannot be excelled.

Leptospermun laevigatum, Australian Tea-tree, forms a hedge on two sides of my garden, growing gracefully and rapidly in the dry canon, demanding very little water. The beauty of the shaggy gray bark on their twisted branches, showing through the small gray leaves, is exceedingly restful. Leptospermum always suggests to me the poised calm of an oriental philosopher. You can prune it to any form. Just before the flood of acacia blooms is leaving the hillside, leptospermum blossoms substitute a white cloud for the waning yellow acacia-blanket. You are never at a loss for foliage to use in a line composition, for a touch of refinement, or for easily managed material, if you have this shrub. The cherry-red Lammert hybrids, and *L. chapmani,* although a bit tempermental to grow, are also valuable for the arranger.

Succulents, as a class are one of the greatest aids to the flower arranger, for they offer variety and contrasts in pattern, texture, hue, form and scale. In my garden they are legion, so let's look at only a few essential ones. Great trusses of *Aloe arborescens* and *A. candelabrum* usher in the months of January and February with spectacular spikes of brilliant, red, orange, and yellow, glossy-textured flower heads, while their curved, overlapping, gray leaves scale the upward reaching trunks of the plant. Use the flower stalks in large, stylized compositions. They keep well; are very heavy; need good support. *Aloe distans,* having a prostrate habit, is excellent for covering banks. In July, when other flowers are scarce, their old-rose blooms, overlaid with a veil of lavender, are unusually handsome, no matter how you use them in your arrangements. They have the form of folded Japanese parasols. Especially well do they harmonize with driftwood or stones. *Aloe ciliaris,* Climbing Aloe, will do just that, up through the branches or on a fence. From its very pleasing, dark-green, shining stalks come perfect Chinese-red-and-gold blossoms of medium size. Because their stems often curve, and because they are so amenable to placement on the needle-point holders, they are perfect for the flower arranger's use. Of course, the aloes are not heavy drinkers, but they respond happily to moderate moisture and occasional, good food. After a heavenly rain just see how the depth of color and variation of pattern are stepped up.

We must mention *Crassula argentea,* which is present with us at every turn in this walk through the garden. It will grow without any care; likes a bit of water; will take any amount of cutting; is pest free; always looks shining and green, and in the fall is covered with pinkish-white blossoms. It's

a miracle plant! A wreath or spray, made of tips of foliage and flowers, if put away for storage, will bloom again the following year. A bit of the foliage is a good, solid foundation in any composition, and you'll find it splendid for holding large, cut epiphyllum blooms, tuberous begonias, or dahlias in certain compositions and on banquet tables.

Although not a true succulent, the catalog lists *Portulacaria afra* in that category. It comes to us from South Africa, where the natives call it Elephant-plant. Here is another indespensible! You can fairly murder it, and it will thrive. It assumes a tree-like height, has red-brown stalks, small glossy leaves, holds nicely wherever it is placed in a composition, keeps without water until dust turns it brown. Once you have tried it, especially for miniature trees during the holidays, you'll never be without it.

On the north side, in the semi-shade, fuchsias, begonias, azaleas, camellias, trailing lobelias, creeping blue campanulas, liriopes, and many other intimates await the pleasure of the flower arranger. Shade-loving clivias, both the new hybrid reds, and the old orange varieties, should be stock-in-trade for every flower arranger. The handsome strap-like leaves, when used either singly or in combination with other plant material, in mass or in line compositions, give outstanding distinction. In culture they enjoy being crowded and prefer deepest shade, which should prevent foliage burn, unless caused by lack of food or too much moisture. Clumps growing in the earth spread readily. Leaves of begonias, because of their color, texture, shape and pattern, are exceedingly valuable for use in compositions. They are good keepers, too.

We are standing under two good, old loquat trees, *Eriobotrya japonica,* that should have a hearing. Their white blossoms are delicately fragrant, and assuredly, a tree laden with golden fruit rivals for beauty any flowering shrub. We all know the value of loquat foliage and fruit for use in compositions, either in the natural state, bronzed with glycerin, or skeletonized. Unless carefully used and thinned out, the foliage is apt to be too "busy" in a good design. So use judiciously.

At the next turn on the path, a Rangpur lime, with round, red-orange-colored fruits, two Meyer lemons and a limequat, constitute my "citrus grove." Citrus trees cry for proper pruning and regular spraying, but give much the year around in fruit, color and foliage for the arranger. Their blossoms, in-spite-of their fragrance, are a bit "messy" in arrangements. In the garden they create on old-world atmosphere. I enjoy combining the Rangpur limes and the loquats in preserves.

Now we come to *Feijoa sellowiana,* Pineapple Guava, a shrub, which, for pure beauty of bloom and grace of foliage is hard to beat. The old-rose, gray and white blossoms and the silvery-gray leaves, on delicate swaying branches, give the plant an unusual style. Its fragrance is tantilizing. If the mockers leave you enough of the flower petals from their feast, try a few as flavoring in your afternoon tea. An open composition of this beautiful small tree arranges itself with small effort on your part.

Epidendrum obrienianum, the dimutive red and orange terrestial orchid, does well in semi-shade under the guavas, in tubs and baskets on the north side. The flower stalks last several weeks as cut specimens, and, in compositions, give just that touch of elegance expected from orchids. In appearance, the flowers far outdo the lanky foliage. Try the combination of red epidendrums and gray-green fruit of the pineapple guava. The cool and the warm shades combined, and the dull and the glossy textures provide a pleasing contract so essential in all good compositions. For epidendrum culture, see De Hahn article in this magazine for Summer, 1957.

Hibiscus we pass quickly because everyone realizes their value. Planted in a warm sunny spot, they are no trouble culturally; always there are some blooms to cut, when often only one is needed to give "umph" to a composition. Revel in the blooms, as I do, but don't feature them at night, when they often curl up tightly. Check for ants when using for table decor. You would enjoy *Hibiscus eetveldeanus* for its small red-bronze foliage, so fine for bringing wine shades into compositions. The blossoms of this hibiscus do not mean much. We have planted it, you see, to return

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the color of *Prunus pissardi,* growing near it.

Our steps lead us to the red, variegated banana, *Musa sumatrana,* the bronze-toed Japanese maple, *Acer palmatum,* deciduous, dwarf, and too elegant and rare here to cut much for arrangements; and the brown-leaved canna. These all repeat the red tones of the prunus foliage. You can afford to cut the canna leaves lavishly, also the blooms when you need strong, dynamic effects in your compositions, and when there is a call for easily handled material. At times, you can spare one or two of the smaller leaves of the banana. They do much in bold designs.

Just so, large strong leaves from these two big clumps of *Strelitzia regina,* Bird of Paradise, and from the tall gingers over there, are forceful in compositions. The yellow blossoms of *Hedychium flavum,* Kahili Ginger, and the pink Shellflower, *Alpinia speciosa,* perform better in arrangements than do those of other varieties. The form of their bloom-heads is more distinctive. All are easy to grow here. Give moisture, semi-shade and plenty of room.

Long ago, huge clumps of Giant-bamboo were expelled from the garden. We miss their foliage and their lovely satin-like sheaths, so fine for compositions, but we still have the graceful small-leaved *Bambusa multiplex,* Chinese Goddess bamboo and the hedge variety. They are more satisfactory, both in the garden and as cut specimens. Pests stay away from them; their scattered sheaths are small enough not to become a nuisance, and as long as they are watered deeply, they respond nicely. What would the flower arranging world be without the bamboos? For keeping purposes, immerse in a strong salt solution overnight. This, however, changes the shade of green, not for the better. If you have the patience of the Japanese, pierce the stem between every joint; inject alcohol or sake; seal the hole with wax, and you're set for good keeping.

Diosma ericoides, Breath-of-Heaven, must come in for praise while we loiter near it, sensing the delightful fragrance of its foliage. It is easy to grow, and is very adaptable to many types of arrangements, because of its fine keeping qualities. Either in water or out of water, the tiny leaves and the small, white flowers, that appear by the thousands in the late spring and early summer, retain their color, form and fragrance for months.

Now look aloft at *Jacaranda acutifoliae,* under which we are standing. It is one of the finest trees for the San Diego area. To be sure, it needs room, but what tree does not? Enjoy the architecture of its bare branches, in its winter rest period, the smooth, gray trunk, and in February to March, feast your eyes on the lavendar-blue billow of bloom, followed closely by another billow of fresh-green ferny leaves. The blossom heads, judicially stripped, give the unusual blue in mass arrangements, for which we often search in vain.

Let's rest on this bench under the *Arbutus unedo,* Strawberry Tree, in the farthest corner of the garden. This highly decorative arbutus is worth its weight in gold because of its strawberry-like fruit, that develop just in time for use in seasonal compositions. The red bark, exposed through the foliage as the sunlight plays upon the tree, is like that of a madrone. The berries, whenever used, either in the lime-to-yellow-to-chartreuse, or in the red color stage, are unexcelled applause winners. They are splendid material for Della Robbia work.

From our seat under the arbutus, we have a wide-spread view of the flowering fruit trees, whose blooming is staggered so we are assured of three to four months of solid pleasure. They are even lovelier when we look down upon them from our high west windows. In my garden the lavender-pink blooms of *Prunus pissardi* are barely gone when the tree puts on its flaming gown of new red-brown foliage, more enticing even than the blossoms. Then comes the red-flowering peach blooms, of *Prunus persica,* followed in succession by a pink variety, and the Peppermint Stick, and, last of all, by the white peach blooms of Harold Taylor fame—a beautiful variety. Two large patches of *Prunus glandulosa,* dwarf flowering-almond, bloom at the feet of the taller trees. Their pink, double flowers, crowded along the entire length of the slender wands, are almost breath-taking. Flowering quinces, *Chaenomeles japonica,* send out their red-rose, apple-like blossoms nearby. These buds,

when used in compositions, will continue to open weeks after cutting; thus they win the hearts of arrangers who desire "permanents." All of these flowering fruit trees grow readily, but are, at times, subject to leaf curl, that is easily spray-controlled. You can fairly wallow in their useful glory every spring.

It was the good, old reliable, *Agapanthus umbellatus,* Lily-of-the-Nile, and the *Plumbago larpentiae (Ceratostigma plumbaginoides),* that set the pace for a blue garden in April and May. Overhead, the blue Jacaranda blooms; in the perennial border eighty to ninety agapanthus stalks; at their feet, blue again, the Turf-lily, *Liriope muscari,* sending up deep-blue, stiff blossom spears. Mixed with the liriope, English for-get-me-nots, blue violas, swallowed between trailing, blue lobelia, variety Sapphire, and the gem of them all, *Salvia clevelandi,* a native sage, falling rampant over the bank. Its invigorating fragrance is wafted blocks away. Can you resist any of these for your arrangements? I can't. Even the smallest of them all, the lobelia, is just the thing for use in a miniature arrangement (three inches or less in overall measurement) for which it is against the rules to use a part of a flower. A few spikes of the unusual-blue wild salvia are very effective, while any time of the year, its gray foliage is good in arrangements and equally good in the culinary department.

Gerard and Sands

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Speaking of natives,—I cannot praise too highly *Rhus integrifolia,* Lemonade-berry, and the *Rhus laurena,* that you see covering my canyon-bank in full sun and, also, in dense shade. They were on the place when we moved here and still persist luxuriantly through flood and through drought. Nothing could be handsomer than *R. integrifolia.* It will take any abuse, yet thrives like a millionaire under cultivation; can be used as a very distinctive specimen plant, a bank cover, or as hedge material, where it can be constantly pruned, as you saw in my front garden. Its fresh, holly-like foliage makes a splendid wreath, and its cluster heads of small, pinkish flowers are pleasing. The irridescent, flattened russet-red berries were used by the Indians for a tasty drink.

Here we are by three old favorites; *Carissa grandiflora,* Natal plum; *Raphiolepis indica* or *R. i.* var. *rosea,* Indian Hawthorn; and *Calliandra inaequilatera,* Pink Powderpuff. All three shrubs should be a part of every garden; the plum — because of its erect, glossy, easily-handled foliage, its white, jasmine-like blooms, and its ruby-red, plum-size fruit, which is edible and invaluable for use in compositions; the hawthorn—for its splendid, tough foliage, of metallic green and its stiff clumps of tightly-knit pink or white flower heads that are followed by purple-black berries; the calliandra—for its ethereal rosy-red pompom flowers that are in continuous bloom for six to eight months, but alas, do not cut well.

Sometimes I wish there were an ordinance prohibiting the planting of *Eugenia myrtifolia.* These times occur when I see what might otherwise be a beautiful tree or shrub sheared into a fancy or grotesque shape. In the George W. Marston garden stands a noble *E. myrtifolia* that has been given plenty of room, has never been shaped, and has been allowed to continue the contour that nature intended for it. In spite of my antipathy, I still grow eugenias, you see, simply because I have never found a substitute. *E. hookeri* is quite loose in formation, but can contribute magenta - colored fruit for the arranger. *E. smithi, (Acmena smithi),* Lili - pili - tree, wins its way to every heart. Its graceful branches, that bend and sway, are lined with light-green, slightly bronzed leaves and myriads of chartreuse blossoms, followed in early fall by pale-lavender berries, that look, for all the world, as if they had stepped from grandmother's bonnet of a by-gone era. Stripped of leaves and wired so that their frail stems are erect, these berries are delightful in compositions and for wreath work.

We are not, by any means, minimizing the value of annuals in the garden or in the art of flower composition, but this time we have paused only with the foundation and permanent planting.

And so, our evaluation during this walk has strengthened our consciousness that almost every offering of a garden, from the lowliest weed—yes, wild oats—to the tallest tree is useful for the arranger, and that it can be a part of a composition, if it helps in the design. Thus the arranger has a double enjoyment, in the beauty of plants as part of the garden, and in their beauty as parts of flower composition.

LANDSCAPE COURSES IN DEMAND

California State Polytechnic College at Pomona has a new major course for a bachelor's degree in landscape architecture. This expansion is due to the demand for trained men in ornamental horticulture. The latter subject had the heaviest enrollment among seven departments of the College.

Leaves From An Observer's Notebook

Marion Almy Lippitt

Henry rose, stretched his arms straight ahead of him, brought them in swimming stroke at right angles to his body, then dropped them to his sides. He nodded to me as if I were a passing acquaintance. Then he surprised me by asking: "What do you know about butterflies?"

"Only that 'At best he's but a caterpillar drest'; so says Frank Lutz in his FIELD BOOK OF INSECTS."

"I've often thought," said Henry as if he were reading script written on the horizon "that the extreme repulsiveness of the caterpillar is compensated for in the lilting beauty of the butterfly."

"That's it," I said excitedly.

"Here we go again," groaned Henry. "What is—IT?"

"Compensation is the word for it!"

"For what?"

"The word best suited to describe autumn is compensation."

"Why?" demanded Henry.

"I'm not sure, but be a good boy and go get my dictionary."

To my amazement he went without a protest. I called after him, "Also bring me my Emerson's Essays, Volume II."

When Henry returned I sat intently watching a spider spin its web. Henry joined the watching.

The spider's attempt to span a four-foot area appeared impossible. Little by little the spider put out a bit of web. The web waved in the breeze as if its tensile strength were being developed. When the filament was sufficiently long enough to span the gap, the spider waited until a breeze caught it securely onto the twig of a protruding bush. Instantly he drew the line taut, made it fast and darted along the tight rope to complete the weaving.

The sight made me grope for something I could not remember —something about the measure of enthusiasm. So I asked Henry, "What is the measure of a man's enthusiasm?"

"His enthusiasm must be sufficiently long enough and strong enough to carry him over wide areas of boredom, according to Edwin Way Teale in his 'Circle of the Season'."

I clapped my hands. "The perfect answer! Now the deck is clear for discussing 'compensation'."

"Not quite," said Henry, and disappeared into the house again. He returned with Vilate Raile's volume of poems called "So There."

"Last evening, said Henry, "I was reading this to the four and six year olds of the neighborhood, ours and others. It seems to finish off your observations." He read:

"THE SPIDER

Oh me, how I envy
That fat little spider
With her very own railroad track
Curled up inside 'er.
Whenever she makes up her mind
That she'll travel,
Her mother can't stop her,
She starts to unravel."

"It couldn't be better," I laughed delightedly. "And now look up the word 'compensation'."

"Good old Webster says: 'Compensation: To supply the equivalent'."

"Stop right there. That does it!"

Henry put out his hand as if to block an oncoming rush. "Wait," he said. "Before we go into the *what* and *why* routine concerning compensation, tell me first *how* did Emerson get into the picture?"

"He got there because no one, and I mean no one, in my estimation, has written so comprehensively and so satisfactorily on the subject of compensation." I flicked my hair back over my left ear and continued, "He is so sure there is a law behind compensation. He says, 'For everything you have missed, you have gained something else!' "

Henry settled back in his chair, and put his feet up on the camel-saddle footstool. He flipped through the pages of the essay on 'Compensation,' "I couldn't wade through all that," he sighed wearily.

I recaptured the book, moved his feet off the precious camel-saddle that Henry F. had brought us from Egypt. I sat down remarking, "You don't have to wade through anything. Emerson says it all in his introductory poem—"

" 'Hast not thy share? On winged feet,
Lo! It rushed thee to meet:
And all that Nature made thy own,
Floating in air or pent in stone,
Will rive the hills and swim the sea
And, like thy shadow, follow thee.' "

"Just where does that link up with autumn?" Henry asked.

"Thusly, in the words of John Donne:

'No spring nor summer beauty hath such grace as I have seen in one autumnal face.' "

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Rose Care and Selection, Now and Later

Clive N. Pillsbury and Mable Lloyd Cozby

Stop all fertilizing of roses in September so that they will go dormant by the turn of the year. This does not mean an immediate end to the season. If the bushes have been well cared for through the summer, you may expect some of the finest blooms of the year in October and November. To reap this crop it will be necessary to continue watering regularly, although, with the onset of cooler weather and slower growth, the quantity per application should be reduced. Spray whenever necessary to keep the bushes free of fungus and insects.

The second vital step in hardening off the bushes prior to cutting back, begins about November 15. At this time, at least a few blooms on each plant should be permitted to go to seed. Hormones produced in the process tend to inhibit new growth and cause the plants to store food in the canes.

At the time of annual pruning —about the end of January in San Diego—a good cleanup oil spray such as Calsul is recommended. Spray the bushes until they are dripping, and also spray the ground around every bush. This will go a long way towards the elimination of wintering-over fungus spores and insect eggs.

September is a good month in which to prepare for dormant-season planting. Rose beds should be dug to a depth of at least 18 inches. Work about three to four inches of humus into the soil, preferably peat moss or compost. Leaf mold or steer may be used if the bed is well drained and if such material is incorporated into the soil at least a month before planting. Many experienced growers, however, restrict the use of steer and leaf mold to mulching, using only peat moss and compost as soil amendments.

No commercial fertilizer, except for superphosphate, should be used in preparing rose beds and even here the preferred choice is bone meal, which provides phosphate to plant roots over a longer period of time. When preparing the bed or when planting, blend bone meal with the soil at about the rate of one cup for each bush.

New rose stock comes on the market in late December. Select your bare-root roses from a reliable nursery as soon as possible. Avoid packaged roses such as those you will find in department stores and markets. These are frequently culls or seconds and are often neglected in storage. A runt from the field seldom gives good first-year results in the garden, and the loss of a productive year is worth more than the cost of a first class plant.

The root system of your new rose is a very important part of the plant. Roots should be well branched, soft, pliable, and free from rot or serious injury. Examine the roots carefully. Any broken strands should be cut back to sound wood. Decay or dead tips should also be cut back to sound wood. Immerse the roots in a bucket of water for an hour or so, but not more than 12 hours.

When ready to plant, the roots should be spread over a cone of soil, slanting downward at a natural angle, so as to avoid kinking and twisting. The bud union (bulge on the cane above the root crown) should be set one to three inches above the level of the rose bed. Firm loose soil around the roots by hand, taking care to prevent sinking or settling of the bud union. When the hole has been filled except for a shallow basin, fill slowly with water. Some settling will occur at this time; however, the basin should be refilled with water when the first lot has disappeared, and at this time the bush may be gently raised to the correct level.

Ten assorted roses especially recommended for San Diego are: **Tiffany**—a satin pink flushed with gold at the base; **Helen Traubel** —a pink blend that ranges to orange in cool weather; **First Love** —a soft pink; **Chrysler Imperial** —a deep red that is intensely fragrant. **Snowbird**—white, perfectly formed; **Queen Elizabeth**—a mottled pink from a vigorous bush (grandiflora); **Eclipse** — yellow, long-tapered buds; **Aztec** — terra cotta red; **Mojave**—orange blend, flushed with red; and **Peace**—a yellow blend.

White Knight, the new 1958 All-American winner, is susceptible to mildew and rust in this area. In Portland it won the silver medal, but not the gold because of these traits. When you get a bloom, however, it is likely to be worth waiting for.

Aztec, another 1958 introduction, appears in the new and highly-popular terra cotta shade of red. It is a vigorous, disease-resistant, free-blooming hybrid tea. It is of exhibition form and substance, but the bush is sprawling in habit, much like Mme. Guillot, and so, requires more room.

Isobelle Harkness, an import from England, is another vigorous, heavy-blooming hybrid tea, butter yellow in color. Many-petalled,

THE LIQUIDAMBAR TREE

C. I. Jerabek

The San Diego Tree Man

Liquidambar straciflua, of the Witch-hazel Family, is commonly called Sweet Gum, for the fragrant resin it exudes. It is native from Connecticut to Florida, and into Mexico.

This tree grows in a beautiful pyramidal form, well supplied with maple-shaped leaves. In autumn, this wealth of foliage turns yellow, gold, red, and maroon. If water is withheld in late summer, the color is more pronounced. This variety is generally considered to be one of the outstanding deciduous trees in San Diego, and will command attention wherever planted.

Even when the leaves are gone, the corky ridges on its bare twigs and branches, and the persistent pendulous fruit heads, covered with tiny horns, make the liquidambar quite conspicuous. The thick gray bark is also attractive. Other favorable points are general freedom from disease or pests, ability to withstand salt air, and excellence for lawn or parkway plantings.

Good examples of parkway use in North Park are five trees at 3029 and 3031 Quince, near 30th; eleven trees in Mission Hills in the 4100 block on Couts St., off Sunset Blvd.; four at 3433 and 3634 Buena Vista Sts., and four at 3540 and 3535 Yosemite Sts. Four specimens, trimmed for formal effect, are in La Playa, across the street from 845 San Antonio Place.

For specimen Sweet Gums, see 1420 33rd. St., 3805 Alabama St., two at 4168 Iowa St., two at 3407 Central Ave., 6741 Rosefield, and three near the N.E. corner of 4458 Mataro Dr., Rolando. In College Heights, there is one at 4849 55th. St. and another at 5522 Adams Ave. Look for one at the S.W. cor. of Robinson Ave. Bridge, where roadway enters Cabrillo Freeway. A beautiful example is on the S.E. cor. of W. Thorn and Brant Sts. and 2409 Presidio Dr.

In Crown Point there are two good specimens at 3569 Promontory St., 3553 Ingraham St., and at 3548 and 3734 Jewell St. La Jolla has two at the S.W. cor. of Paseo del Ocaso and Calle Frescota Sts.

Loma Portal has two liquidambars at 3022 Ibsen St., one at 3046 Freeman St., and three at 2675 Chatsworth Blvd., on the south side.

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it has good form both as a bud and an open bloom.

Pink Favorite, a Northwest creation, is highly worthwhile. A medium pink hybrid tea, it is graced with outstanding foliage that glistens with a wax-like sheen. It is also a vigorous grower. Blooms are a rich pink in the bud, when it is of exhibition quality, fading to a silvery pink as the flowers open.

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A BOOK ON ROSES

"Encyclopedia of Roses and Rose Culture." Edited by Harcourt P. Champneys and Carl Withner. *218 pages — priced at $7.50. Published by Prentice-Hall, Inc., Englewood Cliffs, N. J.*

This is regarded as an excellent reference volume for the experienced rosarian, but of doubtful value as a text book for the novice or average rose enthusiast on the West Coast.

The Encyclopedia attempts to cover too many subjects, 29 in all, ranging from "The History of the Rose" to "Rose Glossary," with too little on each one—an average of less than eight pages. Most subjects are touched on but lightly.

It deals sketchily with fundamentals and devotes most of the text in this category to cultural practices adapted to eastern and northern states. If the well-informed westerner allows for this, he stands to profit from some excellent material on specialized fertilizing and from coverage given on advanced practices in propagation, spraying, and grooming of roses for exhibition blooms.

Three noteworthy chapters deal with "Planning the Rose Garden," "Planning the Rose Bed," and "Rose Pergolas, Screens, and Arches." The text of these is profusely illustrated with some remarkably fine pictures of spectacular landscaping with roses.

A major division is devoted to "Choosing Rose Collections" and a "Rose Glossary." The text is authoritive and covers hundreds of roses. The notes do no go far enough, however, failing to indicate the environment required by certain varieties and failing to point out varieties highly susceptible to mildew and rust. These shortcomings are certain to lead to disappointing results for rose enthusiasts.

—Mabel L. Cozby

BEHIND THE BY-LINES

Dr. George Lindsay, Director of the San Diego Natural History Museum, whose article opens this issue, used his study of the Barrel Cacti of Lower California as a thesis for his doctorate at Stanford. His authoritative and informative discussion of "Succulents for San Diego Gardens," is just what is needed in this area where they grow so well. It is illustrated by photographs which also bespeak his facility with a camera.

One of the few old gardens in town, still in the same family, was established by Mary A. Greer, long-time president of the S.D. F.A. It has been ably nurtured and enhanced by her daughter, Alice, who has also used the garden as a source of materials for the distinguished flower arrangements with which her name is associated. As she takes you on an enthusiastic walk-talk down the paths of her hillside terraces, you not only admire the plants and learn their culture, sniffing and nibbling as you go, but you also listen to expert advice on which materials to cut, and how to use them for inside decor. By adding an arranger's appraisal to its many other facets of garden interest, Miss Greer's article offers something distinctly new in its field.

Fall is an excellent time to think about roses. We have tapped the talents of two of our affiliated club members to bring us sound and up-to-date advice on roses for this region. Clive Pillsbury and Mabel Cozby, past presidents of the San Diego Rose Society, together with Jean Kenneally, who is president of the S.D.F.A., are consulting rosarians for the Southwest District of the American Rose Society.

The S.D.F.A. is grateful to Mrs. Cozby for the arrangement she made in our name in a special class for garden clubs at the Rose Grower's Convention in Riverside last October. She entered a large bouquet of roses in an old ironstone soup tureen, on a round table. The colors of the flowers picked up the tones of an oil painting that served as a background on the wall of the Museum room of the Mission Inn, where the show was held. Mrs. Cozby's exhibit won top honors for her, prestige for the club name, and pleasure for rose enthusiasts of San Diego, because her prize was 200 rose bushes, (many not yet introduced from the test gardens). They were planted this spring in the formal garden behind the Natural History Museum in Balboa Park. There is still time to study them and to select favorites from the recommended varieties mentioned in the rose article.

Now that Mr. Jerabek's name has become synonymous with "trees" in San Diego, make note of the location and let him know every time you see a fine specimen. Remember, however, that he is able to list only those trees that may be easily viewed from the street. Send in your list of favorites.

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SHRUBS AID HIGHWAY SAFETY

Shrubs are now filling a practical as well as ornamental purpose. Some 10,000 oleanders are being used to define the center dividing strip and the edges of Highway 101, between National City and the Mexican border. Bushy eucalyptus will be planted at all bridges to draw the attention of motorists to structures ahead.

OAKS THAT NEVER WERE

[Ed. Note: It is hard to scotch a rumor. That about oak trees on Point Loma has had a long life. For the benefit of the many newcomers to our city, we feel justified in reprinting this letter which appeared in the San Diego Union. The writer is a horticultural authority who has often contributed to these columns.]

"Editor, the Union: A long time ago live oaks grew plentifully in Rose Canyon. Most of them were cut down by Mr. Rose in the early days, for use in tanning hides. There is not the slightest evidence that the live oak, *Quercus integrifolia* ever grew on the dry hills near the coast during historic times. There are none on Torrey Pines Point or on Mt. Soledad, which is twice as high as Point Loma.

The "live oak forest" of Smythe's "History of San Diego," is a pure myth. The early Spanish people and most San Diego residents called all of our large native shrubs, "trees." Dana himself called them "trees," but he writes in his classic book that when he went among them to cut wood for the cook, "they were only five or six feet high.' In rich alluvial soils, these same evergreen shrubs, lemonade berry, Christmas berry, and hollyleaf cherry, often grew 25 feet high, as could be seen in Power House Canyon, Balboa Park, in the 1920s.

The only "oaks" of primitive Point Loma are still there—scrub oaks, *Quercus dumosa,* seldom more than man-high near the coast. They also bear acorns and the Indians used them for food. The so-called "oak stumps" that have been found on Point Loma are nothing but roots of lemonade berry, *Rhus integrifolia,* some of which, when excavated, have been found to be as big as a Shetland pony."

GARDEN FASHION TEA

The Marston Fashion Show in the Ledford garden on Point Loma in July, was a preview of fall on a summer day. The shifting pattern of leaf shadows intensified the texture and color of the costumes, as artificial light on an indoor ramp could never do. It was a fast-moving show, modeled with feeling for the mood of the gowns, for work or play, for dancing or the slow Lohengrin march, accented by the pling of the harp, beneath the pines. There was a hush when the bride descended the same garden stairs that had served for the real wedding of the daughter of the house.

Door prizes suited the garden theme. Two long tea tables on the terrace were decorated in high style by Mrs. Kirkpatrick. While savoring refreshments, three hundred guests renewed their appreciation of the bay view, framed by its sweep of lawn and trees, and of the generosity of the owners who have shared their estate with us many times.

FIESTA GARDEN BOOTH

Long hours of planning, shopping and plain hard work brought the S.D.F.A. garden booth in El Mercado, in Old Town, into being. There was either a feast or a famine of willing helpers. But always the faithful four: Kenneally, Hoyt, Thatcher and Lee, kept the Fiesta spirit going, the stock replenished, and the cash register ringing. The tune it played will soon be translated into a grapestake fence around the Garden Center.

HANDBOOK OF HOLLIES

All subscribers to the National Horticultural Magazine are delighted with a special issue, just out, on hollies. In almost 200 pages, extensively illustrated, the handbook treats every imaginable phase relating to hollies. The Holly Society of America, Inc., and the American Horticultural Society are to be congratulated on the thorough and extensive treatment of a most interesting plant subject, together with the clarification and resolving of much confusion.

Garden Chores

Ada Perry

Alice Clark and Alice Greer, editors of this magazine, are a great pair. If one doesn't get you, the other one will. I was going to steal more time with my own plants this month but here I am on the same old stand. First one Alice and then the other. Too much for me.

We've been having a lot of fun with liriope and ophiopogon down at Walter Anderson's Nursery where I work now. Walter as you all know is more than six feet of solid nurseryman. So he has both liriope and ophiopogon — pronounced li*Rye*opee and ophio*Poe*gon according to my beloved House of Bailey. Walter even has a customer who planted an *Ophiopogon japonicum* lawn. Mondo grass, that's all! You can call it *Mondo japonicum,* if you want. All three of this three-ringed circus of names can be referred to as Lilyturf. But ophiopogon or Mondo grass is less confusing if left that way. Then you can call *Liriope muscari,* Lilyturf if you want, or even *Liriope spicata,* Lilyturf.

That *Liriope muscari* has lovely grape-hyacinth-like flowers on it now. Its foliage is a little broader and not quite so steely looking as the ophiopogon or Mondo. *Liriope spicata* doesn't impress me much, yet, except that the little toes on its runners sure look like they're anxious to go somewhere.

Then there is *Ophiopogon jaburan* sitting there in long grassy bunches with dainty flowers not nearly so long stemmed as the grassiness, which can get two feet, but it kind of lies down in shiny heaps so the blue-white flowers can show. They look velvety and you can't decide if there's pale blue in the pile of the velvet or not. I hope I've helped some with this situation as it was very unclear to me before having a session with said House of Bailey.

As soon as that new neighbor gets the kids off to school, take her for a bulb-shopping tour and I'm pretty sure I'll see you, as the solid nurseryman I spoke of sure gets 'em in and lays them out. One of the ways to make people happy is to spread around bins and boxes of fat clean bulbs in fall, for them to handle and choose and dream over. San Diego has bulbs that other parts of the country don't usually display. And this city also makes satisfactory attempts with bulbs that other parts of the county specialize in.

We'd better remind ourselves that it's time for sweet peas, snapdragons, stocks, violas, calendulas and cinerarias, too.

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